



Private Collection  
OF THE LATE  
THERON R. BUTLER

AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH  
NEW YORK















1910  
Jan. 7  
NeAmB  
C.3  
DTR

ON FREE VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, JANUARY 1<sup>ST</sup> (NEW YEAR'S DAY),  
UNTIL THE DAY OF SALE, INCLUSIVE

---

THE VALUABLE ART COLLECTION

OF THE LATE

THERON R. BUTLER, ESQ.

NEW YORK

---

L. 68185  
has 2616

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, NEW YORK

ON FRIDAY EVENING, JANUARY 7<sup>TH</sup>, 1910

BEGINNING PROMPTLY AT 8.30 O'CLOCK

*Subscriber's Copy No. 122*

EDITION LIMITED TO ONE HUNDRED AND TWENTY-FIVE COPIES



De Luxe Illustrated Catalogue

OF THE

Very Valuable

**Modern Paintings**

SCULPTURE AND OTHER ART PROPERTY

COLLECTED BY THE LATE

**THERON R. BUTLER, ESQ.**

NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE, BY ORDER OF THE  
UNITED STATES TRUST COMPANY, TRUSTEE

**AT MENDELSSOHN HALL**

ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF  
**THE AMERICAN ART ASSOCIATION, MANAGERS**  
NEW YORK

1910

COMPILED AND ARRANGED BY  
MR. THOMAS E. KIRBY

PHOTOGRAVURES BY  
A. W. ELSON & CO., BOSTON

PRINTING AND BINDING BY  
THE LENT & GRAFF COMPANY, NEW YORK

---

COPYRIGHT, 1909, BY  
THE AMERICAN ART ASSOCIATION

# CATALOGUE



**SALE AT MENDELSSOHN HALL**

**FORTIETH STREET, EAST OF BROADWAY**

**ON FRIDAY EVENING, JANUARY 7, 1910**

**BEGINNING PROMPTLY AT 8.30 O'CLOCK**

No. 1

DAVID COL

DUTCH (1822- )

*TEACHING THE DOG*

A CHARACTERISTIC example of this Dutch master of genre subjects. Seated in a rush-bottomed chair beside an empty wine-cask, on which are a bottle of spirits, a glass and a pipe, a blue-smocked countryman is teaching his dog to beg. With his hands supported on his knees he leans forward, his face wreathed in smiles, as the dog stands erect on his hind legs obedient to the word of command, and evidently as much pleased at his accomplishments as is his master. This example was painted to order for the late owner.



*Signed at the right, D. COL.*

*Height, 8 inches ; width, 6½ inches.*

No. 2

**DON VINCENTE PALMAROLI**

SPANISH (1835- )

**THE CONNOISSEUR**

IN a gilt armchair in a studio sits a young lady gazing at a picture suspended on an easel. With her crystal lorgnette poised in her left hand, the fingers of her right slightly extended and resting in her lap, she is giving a carefully considered view of the work before her. She wears a pink dress, the fashion of a bygone day, with a lofty turban on her head, surrounded by a deep band of tulle. A green cloth hangs over the arm of the chair, and a marble-topped table stands just beyond.

*Signed at the right, R. V. PALMAROLI.*

*Height, 9½ inches ; width, 8 inches.*

*Samuel Mundelheim*  
750



No. 3

**PROFESSOR LUDWIG KNAUS**

GERMAN (1829- )

*A YOUNG GERMAN GIRL*

THE head and shoulders of a young girl full front to the spectator. A cloak of green and brown hangs from the shoulders, showing a firm, rounded neck, above which is poised a face, somewhat broad, but of very regular features. The mouth has a rather wistful expression, the eyes cast down and looking past the spectator. A mass of fair, curly hair frames the face and descends unconfined to the shoulders.

*Signed at the upper right, L. KNAUS, 1880.*

*Height, 8¾ inches; width, 6¾ inches.*

*7.50  
C. Bennett (agent)*

No. 4

**JEHAN GEORGES VIBERT**

FRENCH (1840-1902)

***A SPANISH WATER-CARRIER***



UNDER a dark archway which leads to a narrow alley, ending in a long flight of steps, stands a swarthy water-carrier crying his wares. A picturesque figure he makes in his long white tunic descending below the knee, a broad sash and a crimson jacket. His head is bound in an orange scarf, consorting well with the dusky hue of his skin, as shown on face and chest, his bare legs and muscular arms, as he supports his jars, one empty and a full one on his shoulder. A pleasing genre of unusual subject by the painter of the famous "The Missionary's Story," formerly in the Mrs. Mary J. Morgan

collection, which was sold at public sale in 1886, and was purchased by the late Collis P. Huntington for the record price of twenty-five thousand dollars.

*Signed at the lower right, J. G. VIBERT.*

*Height, 9½ inches ; width, 7½ inches.*

No. 5

**PROFESSOR LUDWIG KNAUS**

GERMAN (1829- )

***FRÄULEIN***

THE head and shoulders of a buxom young woman, her body facing away from the spectator, the head turned to look over the left shoulder. Her dark hair is drawn tightly back from her forehead and falls upon her neck and shoulders, which are left bare by her simple white garment. Her lips are slightly parted, showing an even row of teeth and her eyes look out of the picture directly towards the light.

*Signed at the middle left, L. KNAUS, 1863.*

*Height, 9¾ inches; width, 8 inches.*

*500*  
*Help 2. 2nd. 2nd. 2nd.*



No. 6

**BLAISE ALEXANDRE DESGOFFE**

FRENCH (1830-1901)

*PEACHES AND CHERRIES*

IN a silver compôte of curious design are heaped a quantity of luscious peaches, an apple or two and a few cherries; the soft bloom of the peaches making effective contrast with the harder and more polished surface of the other fruit, the colors of which are shown up by a cloth of light-blue silk, which extends partly across the picture in the background.

*Signed at the right, Bl. DESGOFFE.*

*Height, 12 inches; width, 9 inches.*

*Purchased from M. KNOEDLER & Co., 1872.*

# 330  
P. W. Sans

No. 7

**PROFESSOR LUDWIG KNAUS**

GERMAN (1829- )

*A STUDENT*

THE head and shoulders of a German student. An unkempt head of curly black hair surmounts a pale face, with lofty forehead and prominent nose. The lips are slightly parted and the eyes cast down. His clothes are shabby, the collar low and the tie loosely knotted. The light falls upon the picture from the upper left, giving a golden tone, which is enhanced by the colors of the background.

*Signed at the left, L. KNAUS, 1882.*

*Height, 11 inches; width, 9 inches.*

*Purchased from M. KNOEDLER & Co., 1883.*

*Sp. 700  
Knaus*

No. 8

**JEAN LÉON GÉRÔME**

FRENCH (1824-1904)

***GARDE LOUIS XIV. PALAIS ROYAL***

A STUDY of character and costume in the most picturesque period of a picturesque country, rich in color, mirror-like in its accuracy of detail, and excellent in its rendering of feature. At the foot of a winding stone staircase, with wrought-iron balustrade stands a young guardsman, hat in hand. He wears a resplendent uniform, a suit of red velvet, the sleeves slashed with green, and covered by a soft leather tunic. From his shoulder depends a cloak of blue velvet, lined throughout with rich ermine. Thigh boots and huge spurs complete his costume, as he stands facing the spectator, his long curly hair falling on his shoulders, his left hand resting on the hilt of his long sword.

*Signed at the left, J. L. GÉRÔME.*

*Height, 12¾ inches; width, 9¾ inches.*

*Purchased from M. KNOEDLER & Co.*







No. 9

DAVID COL

DUTCH (1822- )

*THE WINE TASTER*

IN the corner of a vaulted cellar the wine-casks are ranged in an orderly row, each marked with its own brand. Against one of them leans an elderly man in a long red frock coat, top boots and a broad-brimmed flat-topped hat of straw. He gazes reflectively at the wine which he is sipping, while the old cellarman pulls the cork from yet another bottle from the basket which stands near by. A syphon for filling the bottles hangs on the wall and the floor is littered with old corks and a wooden mallet.

*Signed at the right, DAVID COL, 1869.*

*Height, 15½ inches; width, 11 inches.*

*Sp. 200  
G. C. 0-111-71*



No. 10

**THOMAS HICKS, N. A.**

AMERICAN (1823-1890)

**EDWIN BOOTH AS IAGO**



THE famous actor in the character of Iago leans against the jamb of a doorway in a brick wall, holding the edge of the half-open door in his right hand. A short scarlet cloak depends from his shoulders, a tunic with many buttons descends half-way to his knee and his tight-fitting trousers descend into long boots of soft leather. His head is bare and his piercing eyes dart fiery glances from a swarthy face framed in a mass of long, dark hair. The artist has not only depicted the actor in one of his well-known characters, but has succeeded in painting a capital likeness of the great tragedian,

and as such, this work is not only valuable historically but as an example of early American art.

*Signed at the lower right, T. Hicks, 1864.*

*Height, 14 inches; width, 10 inches.*

No. 11

**JEAN BAPTISTE ROBIE**

BELGIAN (1821- )

***FLOWERS***

ON a table of light oak stands a Chinese porcelain vase, with a round body and graceful tapering neck. A bunch of flowers, chiefly roses, wall-flowers and daisies, fills the vase and other flowers lie on the table beside it. Half hidden by the vase is a bowl of blue and white, filled to overflowing with sprays of scarlet raspberries, which hang over the edge and drop upon the table.

*Signed at the right, J. ROBIE.*

*Height, 16¼ inches; width, 12½ inches.*

*Sp. 310*

*P. W. Claus*

No. 12

**EDUARDO ZAMACOIS**

SPANISH (1842-1871)

***COURT JESTERS PLAYING BOWLS***

THE scene shows the corner of a cobble-paved courtyard of a palace, flanked by a wall adorned with battle-scenes in bas-relief. In the foreground a gaily-clad group is playing bowls. The players are three of the unfortunates who, stunted and misshapen, were kept in the middle ages to add to the gaiety and amusements of the great. Resplendently dressed in slashed doublets and hose of silks and satin, they lean over the bowls, measuring the distance from the object ball. A court jester, a sad-faced man in cap and bells, leans against the wall, watching the disputants with an air of condescension toward such pitiful manikins. The picture is full of life and coloring and brings vividly before us a picture of life in the old-time palaces.

*Signed at the left, ED. ZAMACOIS, 68.*

*Height, 18 inches; width, 14½ inches.*

*Purchased from M. KNOEDLER & Co., 1879.*







No. 13

**FLORENT WILLEMS**

BELGIAN (1824-1905)

***THE FIRST LESSON***

A YOUNG lady has pushed back her chair from the table on which lie the remnants of a meal, and, bending over her pet dog, is teaching him to walk on his hind legs. She wears a skirt of white satin, over which is a fur-trimmed dressing jacket of scarlet, while her fair hair is unbound and falls in profusion over her shoulders. The table is covered with a cloth of oriental design, the leather-covered chair, with its high legs, is of antique pattern, and against the wall stands a lofty Japanese screen.

*Signed at the right, F. WILLEMS.*

*Height, 18¼ inches; width, 14¾ inches.*

No. 14

**JEAN LOUIS ERNEST MEISSONIER**

FRENCH (1813-1891)

***INNOCENTS ET MALINS***

THE picture shows a corner of the common room of an inn in Paris in the picturesque times of the early seventeenth century. Before a deep recess framed with heavy beams of oak is drawn a long wooden table, around which is gathered a motley group of men-at-arms. Two of their number are playing a main at piquet. The younger of them is just making his discard, while his older opponent watches his face with great intentness. Seated and standing round, the watchers follow the game with interest, smoking their pipes or drinking their wine. Their faces repay a careful study as showing the different types of man called together by the profession of arms. Him on the right the bottle has claimed for its own, and his red nose and grizzled hair proclaim him too far gone to ever change. On the left is the cold and calculating face of a man who is determined to get on in life, while the two boys on the right seem the natural prey of the man who holds the cards across the table.

Signed at the left, MEISSONIER, 1861.

Height, 9½ inches; length, 12½ inches.

Purchased from M. KNOEDLER & Co. for \$27,000

Ac C<sup>4</sup> Oppenheim, Paris 1887. Fr. 98,000.









No. 16

**JEAN LOUIS ERNEST MEISSONIER**

FRENCH (1813-1891)

**THE VIDETTE**

1796.

BESIDE a road which crosses a lonely upland a single soldier mounted on his charger is keenly watching for the enemy. His uniform is of green, fur-trimmed, with tall shako and trousers buttoned down the sides, and his hair is dressed in long plaits. Rifle in hand, he sits alert and attentive, his gray horse as patient as a statue, ears pricked forward as if sharing his rider's watchfulness. The time is late Autumn, the trees and bushes are almost bare of leaves, and under a snowy sky the deserted moorland stretches, past a gleam of water, to the distant horizon. The picture is illustrative of the type of man who, under Napoleon, carried the French Eagle to the farthest bounds of Europe.

Signed at the left, MEISSONIER, 1867.

Height, 16 inches; width, 11¼ inches.

Purchased from M. KNOEDLER & Co., 1872.

gle. C<sup>ms</sup> allou d. Chrlier. Paris 1872. F. 20.100.









No. 17

# **EDOUARD JEAN CONRAD HAMMAN**

DUTCH (1819-1888)

## **COURTSHIP**

IN a corner of a wide stone-paved room sits a young maiden admiring a wonderful string of pearls which she has just taken from a casket on the table beside her. In a simple dress of white she looks very young and innocent beside the black-bearded man who sits beside her and who quietly watches her acceptance of his gift. In a long mantle of red velvet with voluminous sleeves, worn over a dark suit, he looks every bit an old Venetian nobleman, and the magnificent tapestry on the wall behind the pair show the lady to belong to a wealthy family.

*Signed at the lower right, ED. HAMMAN.*

*Height, 12½ inches ; length, 16 inches.*

*Purchased from M. KNOEDLER & Co.*

No. 18

**FERDINAND VICTOR LÉON ROYBET**

FRENCH (1840- )

**THE GUARDSMAN**

THE picture of a man-at-arms in the picturesque costume of the early seventeenth century, the epoch which this artist has made peculiarly his own, and of which he has given us many fine studies. Before a curtain striped in green and white he stands, a lank man-at-arms, in a long leather jerkin, bound at the waist by a broad yellow sash; his breeches of blue are trussed and pointed, and from his broad felt hat a long feather droops over his shoulder. He is armed with a long halberd and a cross-handled sword, and he stands on guard, one gloved hand resting on his hip, the other grasping his heavy weapon.

*Signed at the left, F. ROYBET.*

*Height, 19 inches; width, 12½ inches.*







No. 19

**BAREND CORNELIS KOEKKOEK**

DUTCH (1803-1862)

*LANDSCAPE IN HOLLAND*

ALONG a deep-rutted country road, which runs through the centre of the picture, a small flock of sheep are being driven toward their stable. On either side of the road lie small pools of water, stagnant and covered with duckweed, and tumbledown buildings of brick and thatch stand close by. The road curves gently to the right beside a barn and farmhouse in the middle distance, the red tiles of which the roof is formed standing out against the green of the trees which form its background. In the middle distance a group of trees forms a prominent object, the foliage tinged with yellow and shining in the evening sunlight, which streams from a cloud-covered sky, to make beautiful play of light and shadow upon the ground beneath.

*Signed at the left, B. C. KOEKKOEK.*

*Height, 15½ inches; length, 20 inches.*

No. 20

**EDUARDO ZAMACOIS**

SPANISH (1842-1871)

**"NOTHING IN MY HANDS, NOTHING  
IN MY POCKETS"**

A VILLAGE policeman in the sunny south of France, his badge of office strapped round the arm which holds his sword and belt to his side, his pipe in his left hand, has stopped on his way home to severely admonish a small gamin whom he suspects of stealing apples. With uplifted finger, he taxes the culprit with the theft, who hotly protests against the accusation, showing his empty hands and equally empty pockets, but saying nothing about his bulging cap from beneath which projects a tell-tale twig with leaf attached.

*Signed at the right, E. ZAMACOIS, 67.*

*Height, 18 inches; width, 14½ inches.*

*Collection of CHARLES DICKENS, London.*









No. 21

**JEHAN GEORGES VIBERT**

FRENCH (1840-1902)

***THE CARDINAL***

IN an armchair beside a dark-green curtain sits a jolly-looking churchman, chuckling over the pages of a leather-covered volume of Rabelais. His fat, puffy face is almost as red as his scarlet robes, which shine brightly under the influence of the strong light and are thrown into greater prominence by the dull tones of the background.

*Signed at the lower left, J. G. VIBERT.*

*Height, 16 inches ; width, 10 inches.*

*J. G. Vibert*  
*And Freeman*

No. 22

**JOHANN GEORG MEYER VON BREMEN**

GERMAN (1813-1886)

**LEAVING HOME**



A CHARACTERISTIC example of a subject peculiar to the artist and executed in his best manner. A young woman sits upon a large rock by the wayside, her bundle of clothes beside her, a large basket upon her knee. With a look of sadness upon her face she rests her chin upon her hand, her fine eyes cast down and full of tender reflection. She is evidently a young peasant girl, discontented with her lot, leaving home to seek her fortune in the wide world. She is clad in a dress of homespun and a bodice worn over a white chemise, her hair bound in a cotton kerchief.

*Signed at the lower right, MEYER VON BREMEN, Berlin, 1869.*

*Height, 16 inches ; width 12½ inches.*

*Purchased from M. KNOEDLER & Co., 1870.*



No. 23

ANTOINE ÉMILE PLASSAN

FRENCH (1817- )

*TABLE SUPPLIES*

THE scene shows the interior of a room opening out onto a piazza, giving a view of sunlit mountains beyond. The walls are panelled to a man's height and above they are hung with crimson velvet. A fireplace is enclosed in a heavily carved mantel, on which is a large vase of flowers. The lady of the house in a low-cut gown of blue velvet comes forward to inspect a hare and some chickens, which are offered to her by a peasant woman, while her little boy sits on a tapestry-covered chair beside her. In the background a young countryman flirts with the maid, the sun streaming full upon her pretty face and plump shoulders, and making the interior of the room cool and inviting by comparison with the glare outside.

*Signed at the right, PLASSAN, 65.*

*Height, 14¾ inches; length, 20¼ inches.*

No. 24

ÉMILE VAN MARCKE

FRENCH (1827-1891)

*CATTLE AND LANDSCAPE*

THIS picture, painted during a Summer holiday at Tréport, would of itself give to Van Marcke a place in the front rank of all painters of cattle, so faithful is his rendering of hair and hide, so accurate his drawing, and so fine the blending of light and shade on the different animals. He shows us here a fine white cow, standing ankle-deep in the sedge of a marshy meadow, her head raised and turned slightly toward the spectator, the sun streaming full upon her sides, and showing off to good effect the hairy texture of her hide. Other cows lie about or stand in contemplative attitudes, while the rank grass of the meadow stretches to the horizon past a sandy foreshore on the right. The sky is a brilliant blue, flecked with hazy clouds in the upper atmosphere.

*Signed at the left, EM. VAN MARCKE.*

*Height, 13 inches; length, 20 inches.*







No. 25

JOHANN WILHELM PREYER

DUTCH (1803-1889)

*FRUIT AND WINE*

UPON a table covered with a cloth of red velvet stands a goblet of golden wine upon a silver salver. A mass of fruit of various kinds is piled near by—peaches, apricots, a pear—while grapes of white and black make up the picture, the leaves with their graceful tendrils covering and shading the rest of the fruit.

*Signed at the right, W. PREYER, 1872.*

*Height, 12¾ inches; length, 17½ inches.*

*Purchased from M. KNOEDLER & Co., 1873.*

*1875*

*22. 27. 1875*

No. 26

**JOHANN GEORG MEYER VON BREMEN**

GERMAN (1813-1886)

***PRAYER***

A BEAUTIFUL little study of children, painted by one who made the life of the German peasant his particular study. The picture shows us the interior of a humble cottage, with an old oak table, a tall dresser, on which stand some jugs and pitchers, and in the corner the curtains of an old-fashioned bed. Seated on a wooden chair in the foreground a fair-haired babe of some three years old who has just been prepared for bed, is being taught to say his evening prayer by an older sister, who kneels before him, her hands holding the infant's in the attitude of supplication. The light streams full upon the little group, and in the gloom behind, the mother prepares the cot for the night's rest.

*Signed at the right, MEYER VON BREMEN, 1870.*

*Height, 20½ inches; width, 15¾ inches.*

*Purchased from M. KNOEDLER & Co., 1870.*







No. 27

**CHARLES BAUGNIET**

FRENCH (1814-1880)

***THE DEAD CANARY BIRD***

A YOUNG woman in a dress of white and green sits beside a table, a look of great sorrow in her face. The body of a dead canary in her hands shows the cause of her grief to be the loss of her feathered companion, whose cage stands on the table beside her.

*Signed at the left, C. BAUGNIET.*

*Height, 23¼ inches; width, 17¼ inches.*

No. 28

**PROFESSOR LUDWIG KNAUS**

GERMAN (1829- )

***HUNTSMAN SHARING HIS MEAL***

Pen-and-Ink Drawing

IN a small glade in a forest an old man is seated on a flat rock to eat his midday meal. His gun rests beside him and the body of a hare is on the ground at his feet. His pointer stands soberly beside him, expectant of a share of the food, while a small dachshund, less self-possessed, clambers upon his knee in a frantic effort to make sure of his portion.

*Signed at the left, L. KNAUS.*

*Height, 18 inches; length, 24 inches.*



No. 29

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH (1807-1876)

*HUNTING DOGS*

Two fine dogs, setters, stand in the midst of a luxuriant meadow, tails outstretched, muzzles erect, as they sniff the scent of game. Curled on the ground before them is a liver and white spaniel, who knows his time is not yet come for action. The scene stretches over undulating country, with a few trees scattered here and there, under a blue sky covered with long rolling clouds.

*Signed at the lower right, N. DIAZ.*

*Height, 8¼ inches ; length, 10¾ inches.*



No. 30

**NARCISSE VIRGILE DIAZ DE LA PEÑA**

FRENCH (1807-1876)

*YOUNG WOMAN AND PET DOG*

IN the centre of the picture stands a young woman of Oriental aspect, clad in a long, loose dress of pink silk, cut low in the neck to show the fine white garment beneath. On her dark hair is a flowing cap of white muslin, and she stands one foot advanced, her right hand raised to call her little pet dog, which gambols about a few paces to the rear. The background indicates a confused mass of foliage with a glimpse of blue sky between the branches.

*Signed at the lower right, N. DIAZ.*

*Height, 13¼ inches ; width, 10½ inches.*

No. 31

**JEAN FRANÇOIS MILLET**

FRENCH (1814-1875)

**LABORER RESTING**

BESIDE the furrow which he has been painfully turning, a young peasant leans on his clumsy, long-handled wooden spade. His attitude is expressive of great bodily weariness, and to ease his galled feet he has kicked off one of his wooden sabots, resting his weight entirely upon the other leg. His clothes consist of a pair of blue trousers and a dirty cotton shirt, open at the neck. His head is bare, and covered with a shock of rough hair, his mouth open, his chin resting on his hands. His face is devoid of expression, his intelligence hardly rises above that of the beasts with whom his life is spent, so entirely does the struggle for mere existence dull all other feeling. The parched earth extends in the sunlight past other workers to some lowly cottages beside a wood, showing dimly through the dusty haze of a sweltering day.

*Signed at the left, J. F. MILLET.*

*Height, 16 inches; width, 13 inches.*

*Purchased from SAMUEL P. AVERY, 1882.*

*\$ 17.500  
Cott & Family*







No. 32

*A SHEPHERDESS*

BY

JEAN FRANÇOIS MILLET

No. 32

JEAN FRANÇOIS MILLET

FRENCH (1814-1875)

A SHEPHERDESS

AN intimate study of the life of a young peasant girl, whose time from dawn to dark is passed in watching sheep, who looks forward to nothing better, save, perhaps, to becoming the wife of some peasant and to exchange the exclusion of the fields for that of a cottage. In the shadow of a clump of bushes she sits, her staff resting on the stones beside her. She wears a rough dress of coarse material, covered with a blue apron, and her hair is confined in a close-fitting red cap. With her hands folded in her lap, and her lips slightly parted, she appears to be lost in a day-dream, leaving the care of her charges to her faithful dog, a rough, shaggy creature, who watches the flock from a slight eminence near at hand.

Signed at the right, J. F. MILLET.

Height, 15  $\frac{1}{4}$  inches; width, 11  $\frac{1}{4}$  inches.

Purchased from SAMUEL P. AVERY, Sr., 1880.

*Print etc. Vente Blanc 1862 - 780 fs  
Gravé "Galerie Durand Ruel - Tome 1 - p. 49*







No. 33

*LANDSCAPE AND POOL*

BY

JULES DUPRÉ

No. 33

**JULES DUPRÉ**

FRENCH (1812-1889)

**LANDSCAPE AND POOL**

A DARK and gloomy pool of water stretches across the foreground of the picture, alongside which runs a narrow path, leading in the middle distance to a white-walled cottage with roof of thatch. Overshadowing the tiny building is a tall clump of trees, stretching across the picture and cutting off all further view, with the exception of a patch of distant meadow land, illumined by a staccato effect of sunshine. The sky is a deep blue, covered with heavy, rolling clouds extending to the horizon. The mirror-like waters of the pool reflect the dark masses of the trees, the gray of the cloud-covered sky, and the white apron of an old woman, who wends her way along the path towards the cottage. The picture is full of quiet charm, the rich tones and the contrasts of light and shade making the composition especially pleasing.

*Signed at the right, J. DUPRÉ.*

*Height, 18 inches; width, 15 inches.*

*Purchased from M. KNOEDLER & Co., 1881.*







No. 34

**EDUARDO ZAMACOIS**

SPANISH (1842-1871)

*A WHITE HORSE*

A YOUNG Spanish groom in a green baize apron sits on a wooden bench holding the reins of a fine white horse, which stands in three-quarter view facing away from the spectator. The light falling upon the horse from the upper right glistens on his well-groomed skin, and throws into relief the bunches of his muscles, the brilliant white of his color standing out strong against the gloom of the background. An unusual subject for this famous artist, but painted with the same intelligence as his more familiar genre subjects, several of which are included in the late Mr. Butler's collection.



*Height, 15¾ inches ; length, 16½ inches.*

#400  
29. 4. 1871



No. 35

**Mlle. MARIE ROSA BONHEUR**

FRENCH (1822-1899)

***SHEPHERD, SHEEP AND GOAT***

ON a grassy knoll in the midst of a rocky hillside a small flock of sheep are taking their ease, watched over by a young shepherd who is busily playing on his pipes. In the midst of the flock is a gray goat, his long sharp horns and beard giving him a look of worldly wisdom when compared with the simple expression of the sheep. The view extends over mountainous scenery to the sky line, flushed pink in the rays of the setting sun, and behind the shepherd a slender silver birch spreads its bushy foliage against the tender blue of the upper atmosphere.

*Signed at the lower right, ROSA BONHEUR.*

*Height, 15 inches ; length, 18 inches.*

#1 1.300  
O. Bonheur



No. 36

CHARLES ÉDOUARD BOUTIBONNE

FRENCH (Contemporary)

*THE INQUISITIVE MAID*

BEFORE a dressing-table laden with articles of her toilet a lady sits in a pink peignoir, while a maid attends to the care of her long tresses. A bouquet of flowers lies before her, and in her hand is the accompanying note. The maid, overcome by curiosity, leans forward to peer at the note over her mistress' shoulder, oblivious of detection in the mirror. A small dog lies quiet in the lady's lap, and in the corner of the room is a lofty bed surrounded by heavy curtains of blue velvet.

*Signed at the left, E. BOUTIBONNE, 1870.*

*Height, 21½ inches; width, 16½ inches.*

*Purchased from M. KNOEDLER & Co., 1870.*

No. 37

**JULES ADOLPHE BRETON**

FRENCH (1827-1906)

**A BRITTANY SHEPHERDESS**

THE picture shows one corner of a verdant meadow, with a low, white-walled cottage in the middle distance, standing in the shelter of a row of trees which stretches across the picture. The central object of the composition is a young shepherdess, who stands in the foreground among her small flock of sheep. She stands sideways to the spectator, her profile, clear-cut against the evening sky, showing a regularity of feature not often found amongst such humble dwellers of the soil. Her clothes are of the poorest—a rough skirt of dark home-spun material, covered by a blue apron and a loose bodice. Her feet are bare, and in her hand she carries a long spud with which she gently urges one of her charges. The sun shining from behind her lights up the curve of her cheek, glints on her dark-brown hair gathered beneath a close-fitting cap, and shows the sweeping curve of her shapely neck.

*Signed at the right, JULES BRETON.*

*Height, 22 inches; width, 18½ inches.*









No. 38

**JEAN PIERRE ALEXANDRE ANTIGNA**

FRENCH (1818-1878)

***INDUSTRY AND REVERIE***

BESIDE a wide-open casement, through which streams the light from a gray sky, sits a young woman busily stitching at a large white sheet. Humbly dressed in a coarse skirt and blue bodice covered by a black mantle she sits with bowed head, her thoughts evidently far away, as her busy fingers ply their mechanical task.

*Signed at the lower right, ANTIGNA.*

*Height, 20 inches ; width, 14 inches.*

*J. A. W. 1878*  
*# 300*



No. 39

**ERSKINE NICOL, R. S. A.**

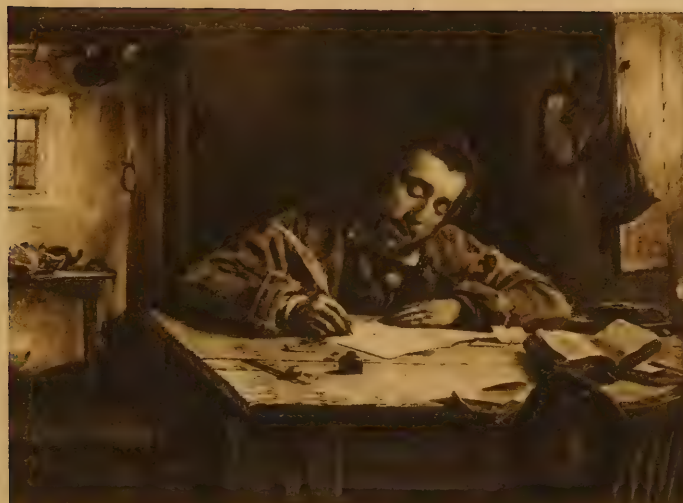
SCOTCH (1825-1904)

***COLLECTING HIS THOUGHTS***

WITH wrinkled forehead, chin resting on hand, and eyes seeking the ceiling, a young Scotch peasant seeks a flow of words wherewith to complete an unfinished letter which lies on the table before him. The light streams through a small window beside him, illumining his thoughtful countenance, the rough deal table on which are piled his dictionary and other books of reference, his ink and clay pipe lying close beside them. Behind him a half-open door shows a glimpse of the bedroom and the curtains of a lofty old-fashioned bed.

*Signed at the lower right, E. NICOL, R. S. A., 65.*

*Height, 15 inches ; length, 20¼ inches.*



No. 40

**ERSKINE NICOL, R. S. A.**

SCOTCH (1825-1904)

*YOURS TO COMMAND*

At a rough wooden table in the living room of a small cottage a young man sits engaged in the unaccustomed task of letter-writing. Spread on the board before him are a dictionary, two or three books and an ink-pot. The anxious expression of his countenance and his tongue seeking inspiration from the outer air show that his work troubles him not a little. An open door behind gives into a small kitchen, showing some vegetables on the table and lighted by a small window set in a thick wall.

*Signed at the lower left, E. Nicol, R. S. A., 65.*

*Height, 15 inches ; length 20¼ inches.*

*£ 1.050*  
*2/10/04*

No. 41

**FREDERIK HENDRIK KAEMMERER**

FRENCH (1830-1892)

**THE RENDEZVOUS**

By the angle of a stone balustrade, surmounted by a huge urn, a young lady pauses, about to descend a broad flight of steps. Raising a lorgnette to her eyes, she casts a look around as if in search of someone expected. She is dressed in the exaggerated style of the late Directoire period, a loose cloak of yellow silk and a simple dress of white muslin, cut very low across the bust and held high above her ankles. A huge cap of lace surmounts her head, and heavy earrings depend from her ears. The background shows the walks of a public garden, in which are several persons walking and seated; the sky is wintry and the ground is sprinkled with fallen leaves.

*Signed at the right, F. H. KAEMMERER.*

*Height, 23½ inches; width, 15¾ inches.*





No. 42

**NARCISSE VIRGILE DIAZ DE LA PEÑA**

FRENCH (1807-1876)

***THE PET KID***

SEATED beside a small bush a fair-haired young maiden tries to hold a pet kid upon her knee, and finds the task is too much for her strength. From a blue sky covered with rolling clouds the light falls full upon the animal's woolly fleece, the pure white contrasting strongly with the dark blue and red of the child's clothes and her golden hair flecked by an errant ray.

*Signed at the lower left, N. DIAZ.*

*Height, 18 inches ; width, 15 inches.*

*Sold at the ... Paris - 1877 - for 6.000*

*2.000  
for ...*

No. 43

**EDUARDO ZAMACOIS**

SPANISH (1842-1871)

***COSTUMER'S SHOP***

THE scene shows a corner of a theatrical costumer's emporium in sunny Spain. Hanging against the wall is a long row of costumes—coats, mantles, skirts—in silks and velvets of every shade and color, once brilliant, but now faded and soiled by promiscuous use. Evidently carnival time is drawing near. Seated in a chair is a man habited as a harlequin jeering at a companion, who, half-clad and wearing a long gray wig, is struggling to pull on a top-boot, which he finds is too small for him. Beneath the row of coats is a succession of grinning masks and in the corner of the room the proprietor is finding fresh treasures in his extensive stock.

*Signed at the right, ZAMACOIS, 69.*

*Height, 15 inches; length, 22 inches.*





No. 45

**DON VINCENTE PALMAROLI**

SPANISH (1835-1896)

***THE LISTENER***

THE picture shows the corner of a pleasant park in Spain; a broad flight of steps, with marble balustrade and pillars surmounted by urns, descends across the picture, overshadowed by trees in full foliage. Escutcheons bearing the arms of the Empire and of Spain are on the pillars, but the paths are overgrown with weeds, and grass and ferns grow in the cracks between the stones. Upon a low stone bench which runs beneath the steps sit a couple deep in an animated conversation. The young gallant in coat and knee-breeches of gray satin has a long scarlet cloak cast about him, and has thrown his hat upon the ground as he bends fervently toward the object of his devotion, a pretty young girl in flowered silk dress and pink bodice, her hair dressed high and uncovered in the Spanish fashion. Leaning over the balustrade behind the couple is a sly-faced old monk, listening with great interest to the young people beneath him, who are too occupied with their own affairs to heed possible eavesdroppers.

*Signed at the right, V. PALMAROLI.*

*Height, 19½ inches; length, 24¾ inches.*

*Purchased from M. KNOEDLER & Co., 1876.*







No. 46

**MLLE. MARIE ROSA BONHEUR**

FRENCH (1822-1899)

***THE MOTHER***

DEEP in the shady recesses of a thicket lies a red deer taking her ease upon the mossy turf, while close beside her nestles her young offspring, but a few days old, its eyes half closed in the easy sleep of the young. The sunlight, darting between the umbrageous foliage of the bushes, falls here and there upon the surface of the ground and illumines the dark coat of the mother in broad splashes as she lies, her ears alert for any unsuspected danger which may threaten. The scene is laid near the



artist's home close by the famous woods of Fontainebleau, and the subject thoroughly characteristic of the painter of the famous "The Horse Fair" in the Metropolitan Museum of Art.

*Signed at the lower right, ROSA BONHEUR, 68.*

*Height, 25½ inches ; width, 23 inches.*

No. 47

MARTIN RICO

SPANISH (1850- )

*GRAND CANAL, VENICE*

THE artist shows us here a picturesque corner on the Grand Canal in his beloved Venice. Upon the right a row of lofty houses rises straight from the water's edge, clear-cut against the azure sky, the shape of their doors and windows showing plainly the influence of the oriental art with which the Venetians were so familiar. Blazing in the sunshine their walls glitter with various colors, stretching in diminishing perspective to the middle distance, where the buildings of the city stretch across the picture, their lofty towers and domes interspersed with trees and the masts of the shipping. The waters of the canal, all bejewelled under the flawless blue of a perfect Italian sky, reflect in their depths the colors of the houses, the azure of the heavens, and the shapes of a few gondolas which glide over their unruffled surface.

*Signed at the left, Rico.*

*Height, 18 inches; length, 27¾ inches.*

*Purchased from M. KNOEDLER & Co., 1880.*









No. 48

**EUGÈNE JOSEPH VERBOECKHOVEN**

BELGIAN (1799-1881)

*A BELGIAN HORSE*

BESIDE a small stream of water stands a fine gray stallion, his flank toward the spectator. The light falls full on his glossy sides, showing to great advantage his dappled hide, his great muscles and the veins which stand out prominently upon his massive body. The neck is well arched, the head small, the nostrils dilated, and his dark eyes are full of intelligence.

*Signed at the lower right, EUGÈNE VERBOECKHOVEN.*

*Height, 22 inches ; length, 27 inches.*

*400  
E. Verboeckhoven*

No. 49

JEAN LÉON GÉRÔME

FRENCH (1824-1904)

*THE BULL-FIGHTER*

THE view shows a corner of the arena of the Plaza de Toros in some Spanish town, the spectators rising, tier upon tier, to the numbered boxes above. In the foreground is a toreador mounted on a horse, holding a long spear in his hand. He makes a picturesque figure, in a blue coat befrogged with silver, a broad pink sash and a wide-brimmed sombrero, as he sits erect in a scarlet saddle with high pommels, a look of pride upon his swarthy face. His horse's eyes are bandaged, that it may not observe the onrush of the bull. Stretched on the sand of the arena is a dead horse, his rider, another spearman, bowing his pleasure to the plaudits of the crowd. The picture is remarkable for its accuracy of detail, is resplendent in color, and the atmosphere of the scene is conveyed with telling force upon the canvas.

*Signed at the lower left, J. L. GÉRÔME.*

*Height, 28 inches; width, 22¾ inches.*

*Purchased from M. KNOEDLER & Co., 1876.*







No. 50

CHARLES BAUGNIET

FRENCH (1814-1880)

*A DIFFICULT ANSWER*

IN a high-panelled room, furnished in gilt and brocade, whose walls are adorned with old-time pictures, a little group of three ladies is gathered round a table. Two of them are seated close together, reading over a letter which one of them is writing, and the third is standing before them, giving her opinion of what should be said, emphasizing her points with her extended forefinger. The dresses are of the style of the early nineteenth century, when chignons and earrings were in vogue. The sunlight streams through a window on the left, falling full upon the faces of the little group.

*Signed at the lower right, C. BAUGNIET.*

*Height 29½ inches ; width, 23¾ inches.*

No. 51

*S. 560*  
**THÉODORE PIERRE ÉTIENNE ROUSSEAU**

*Soussed & Co.*  
FRENCH (1812-1867)

**LANDSCAPE AND CATTLE—SUMMER**

A BEAUTIFUL example, full of atmosphere, astir with animal life, and with more color than is usually seen in Rousseau's later works. One can almost hear the lowing of the cattle and catch the faint rustle of the trees as the evening breeze lightly stirs their foliage. In a flat, marshy meadow, shining with gold in the rays of the setting sun, a herd of cattle is enjoying the luxurious pasturage and drinking the waters of a nearby pool. On the right a path runs along the top of a slight rise in the ground, through a small plantation of trees, and is lost to sight. On the left another growth of trees leads the gaze to the middle distance, where, through a break in the foliage, a small stream catches the eye as it flows to the distant horizon. The sky is a faint blue, covered with masses of heavy cloud.

*Signed at the lower left, TH. ROUSSEAU.*

*Height, 16 inches ; length, 25 inches.*







No. 52

*BOSQUET D'ARBRES*

BY

THÉODORE ROUSSEAU

No. 52

THÉODORE PIERRE ÉTIENNE ROUSSEAU

FRENCH (1812-1867)

*BOSQUET D'ARBRES*

IN this fine example of Rousseau's art he has shown us his great analytical skill at its highest, the details of herbage, of trees, even of rocks and stones, being executed with the utmost fidelity. It is withal a most artistic conception, showing in every brushmark the hand of him whom all his contemporaries acknowledged as master of them all. Through the level countryside a narrow river wends its placid way. A few cows crop the sparse herbage which grows upon the rock-strewn meadow or drink from the many pools which bejewel the foreground. In the middle distance a few trees grow outlined against the sky, making the absolute flatness of the landscape, if anything, more accentuated by their presence. The sky is a deep blue, almost cloudless, the azure of the atmosphere being repeated in the waters of the river and the pools.

*Signed at the lower left, TH. ROUSSEAU.*

*Height, 16½ inches ; length, 25 inches.*

*Purchased from WILLIAM SCHAUS, 1881.*

*Engraving 100 before 1800 - Paris - now - 1844 - a Knicker Co*







No. 53

*BULL, DOG AND LANDSCAPE*

BY

CONSTANT TROYON

No. 53

CONSTANT TROYON

FRENCH (1810-1865)

*BULL, DOG AND LANDSCAPE*

IN this picture the greatest animal painter of his time has given us a masterly exhibition of his skill in portraying cattle. The principal object of the composition is a fine red and white bull, who stands beside a hedge in the foreground threatening, with lowered head and flashing eye, a bull-dog which barks impudently a few feet in front of him. He stands sideways to the spectator, the sunlight streaming full upon his flank, which almost seems to heave with rage as the rippling muscles make play of light and shade along his neck and massive shoulders. The scene is set in a level meadow, extending to the middle distance, where more cows crop the grass in the shade of a clump of trees. Beyond these the ground rises gently to a low line of hills on the horizon, meeting a sky covered with heavy rolling clouds with a single patch of watery blue near the zenith. The whole picture is beautifully painted, a masterpiece of one who, had he not chosen to excel as an animal painter, would have been reckoned one of the greatest landscapists.

*Signed at the lower left, C. T.*

*Height, 20 inches ; length, 25 inches.*

*From the SHERWOOD-HART Collection, New York, 1879. Catalogue No. 80.*







No. 54

*LANDSCAPE—NEAR FONTAINEBLEAU*

BY

N. V. DIAZ

No. 54

*22.500*  
*Chandler & Co*  
**NARCISSE VIRGILE DIAZ DE LA PEÑA**

FRENCH (1807-1876)

***LANDSCAPE—NEAR FONTAINEBLEAU***

ONE of the finest of the many studies of the changing aspects of nature due to the approach of Winter which Diaz so loved to depict in his favorite Fontainebleau. A narrow footpath runs through the centre of the picture to a wall and rough fence in the middle distance, beyond which it is lost to sight in the forest. On either side are the trunks of large trees, lichen-covered and scarred by the passage of many Winters, their branches broken and riven by the warfare of the elements. Beyond the fence the foliage is denser, the leaves with a yellowish tinge, as if already feeling the approach of Autumn. In the foreground, a woman sits beside her faggot of firewood, the blue and white of her garments contrasting with the sere aspect of the dry and withered foliage. The sky is wintry and overcast, and a heavy cloud near the horizon seems to bear a burden of snow and wind within its bosom.

*Signed at the lower left, N. DIAZ, 75.*

*Height, 21 inches ; length, 28 inches.*







No. 55

*UN TORRENT DANS LES ROMAGNES*

BY

J. B. C. COROT

No. 55

**JEAN BAPTISTE CAMILLE COROT**

FRENCH (1796-1874)

**UN TORRENT DANS LES ROMAGNES**

A MOST beautiful Corot, tender and sympathetic in coloring, delicate in its execution and most pleasing in its composition. It is a well-known example, having been exhibited in the Exposition à l'École des Beaux Arts in 1875, and being selected for special mention in Robaut's monumental work on Corot. On the right of the picture, a narrow stream, fed from some mountain source, dashes in swift torrent over its rocky bed, the swirling waters reflecting in a thousand eddies the silver light of the sky. The farther bank slopes gently upward, tree-covered, to the white walls of a large building which occupies the middle distance. Upon the left, large trees cast a deep shadow over the grass and rocks which form the nearer bank, upon which several peasants are returning from their day's work. The sun is just dipping below the horizon, and the last rays stream from the cloud-covered sky, gilding the walls of the building, accentuating the red cap of a boatman, and softening the green of the foliage as it shines through the feathery masses of the trees.

*Signed at the lower left, COROT.*

Height, 25½ inches; width, 35½ inches.

Exposition à l'École des Beaux Arts, 1875, Catalogue No. 15. <sup>0.63</sup> a. <sup>0.90</sup> *Orléans*

*N° 2199 Catalogue Robaut - c'est une ancienne toile de <sup>de</sup> Lullierelle  
apportée au jour par Louis Ricot à Corot et repeinte entièrement  
par ce dernier.*







No. 56

*PASTURE GROUNDS IN NORMANDY*

BY

CONSTANT TROYON

No. 56

**CONSTANT TROYON**

FRENCH (1810-1865)

**PASTURE GROUNDS IN NORMANDY**

A PICTURE full of atmosphere, vibrant with sunshine, and fully illustrative of the great powers of the artist, both as a landscape and as an animal painter. In the corner of a smiling meadow the cattle have gathered for milking time. A woman is seated milking a fine white cow, who stands, her back to the spectator, while her companions lie ruminating near by. One can almost hear the deep breathing of the patient animals and see the heave of their sides and the lazy swish of their tails. A flock of sheep browse a few yards further off, and a tiny lamb skips along beside its dam in the foreground. The level rays of a setting sun stream across the scene, showing up the woolly fleeces of the sheep, the great bulk of the cattle and the varying coloring of the trees beyond. Long shadows lie athwart the meadow, which extends blue to the dim distance under a fine sky covered with heavy clouds near the horizon.

*Signed at the lower left, C. TROYON.*

*Height, 33 inches; length, 46 inches.*

*Purchased from M. KNOEDLER & Co., 1880.*

*8 38 French artist C Troyon 1866 F 4850*







No. 57

**BLAISE ALEXANDRE DESGOFFE**

FRENCH (1830-1901)

*OBJECTS OF ART AND FLOWERS*

ON a marble-topped table half covered by a cloth of scarlet and gold stands a bronze statuette of Venus hard by a polished steel helmet of sixteenth century pattern. In the foreground are a stein carved in high relief and a crystal beaker, and beyond are vessels of gilt holding peaches, plums and other fruit, the soft velvet of their skins contrasting with the polished surfaces of the harder objects. A Gardenia is a prominent object, while in the distance the sun streams through a window in a lofty corridor panelled in white and gold. Completing the composition is a jade screen behind the statuette, which reflects the light and accentuates the darker colors of the velvet curtain which forms the background.

*Signed on base of statuette, BLAISE DESGOFFE.*

*Height, 32 inches; length, 39 inches.*

*Purchased from M. KNOEDLER & Co.*

No. 58

WILLIAM ADOLPHE BOUGUEREAU

FRENCH (1825-1905)

*MATERNAL AFFECTION*

A WELL-KNOWN example of Bouguereau's art executed in his best manner and full of tender feeling. It shows us a young woman bending tenderly over a couch and gazing at her sleeping infant as he lies before her, his golden head pillowed upon her right arm. Her head is bent forward and is supported on the fingers of her left hand, and her eyes are veiled by their drooping lids, her hair and dark complexion making effective contrast with the golden curls and soft pink skin of the babe. Upon the couch beside the babe are a coral and silver bells attached to a string of coral beads. The sunlight filters through heavy curtains of yellow silk, falling across the pillow, and half reveals the details of a carved bedstead and the panels on the wall of the room.

*Signed near the right, W. BOUGUEREAU, 1871.*

*Height, 30 inches; length, 37 inches.*

*Purchased from M. KNOEDLER & Co., 1871.*









No. 59

**EASTMAN JOHNSON, N. A.**

AMERICAN (1824-1906)

***CHIMNEY-SWEEP***

A CHARACTERISTIC example of this artist's best work. Against a plastered brick-wall leans a young chimney-sweep in the garb of his calling, a loose gray shirt, knickerbockers and gaiters; his brushes and rope lie on the ground beside him, and dangling at his waist is a metal scraper. He stands in an attitude of repose, leaning against the wall, one hand caught in his belt, his head on one side, the eyes looking out of the picture to the left.

*Signed at the right, E. JOHNSON, 1853.*

*Height, 32 inches ; width, 25 inches.*

3 5/5  
Knicker

No. 60

**JEAN BAPTISTE ROBIE**

FRENCH (1821- )

***FLOWERS AND OBJECTS OF ART***

A LARGE vase of blue porcelain, poised on a gilded pedestal, contains a large bunch of flowers, roses, nasturtiums and guelder-roses, some of which are scattered on the table, while an earthenware stein holds the balance. Beside them on the green velvet cloth stands a beaker mounted in silver of antique design surmounted by the figure of an archer. The light falls upon the picture from the left, showing to effect the brilliant colors of the flowers and the hard-polished surface of the vessels.

*Signed at the lower right, J. ROBIE.*

*Height, 33 inches; width, 25 inches.*







No. 61

*PRIEST AND POACHER*

BY

PROFESSOR L. KNAUS

No. 61

**PROFESSOR LUDWIG KNAUS**

GERMAN (1829- )

***PRIEST AND POACHER***

THE village priest, short and pousy, in his long frock coat and knee-breeches, his red handkerchief clasped behind his back, his hand upraised in protestation, is giving a sound rating to a delinquent member of his flock, who, cap in hand, stands silently before him. A sturdy ruffian he is, overtopping his preceptor by a head, his legs bare, a sullen, shifty look in his eyes. Obviously he is not laying his scolding much to heart. On the wall behind is a large crucifix and an image of the Madonna, and through an open door is a glimpse of a sunlit room, with a shelf of books, an inlaid bureau and a large painting hanging upon the wall. The glimpse of the life of a priest in a little German village is most instructive.

*Signed at the lower left, L. KNAUS, 1864.*

*Height, 32 inches; width, 28 inches.*







No. 62

*GERMAN LANDSCAPE*

BY

B. C. KOEKKOEK

No. 62

**BAREND CORNELIS KOEKKOEK**

DUTCH (1803-1862)

***GERMAN LANDSCAPE***

A ROUGH country road runs through the centre of the picture, bordering a shallow, grassy ravine upon the left, overshadowed by lofty trees. A few peasants slowly wend their way homeward in the sunset, or stop to exchange gossip with acquaintances. Upon the left a craggy mass of rock juts abruptly to the sky, topped by the roofs and towers of a lofty castle, the hills descending gradually, peak after peak, to the distant horizon. On the right are the houses of a small town, lying beside a peaceful river, whose waters meander in many curves through the landscape. The sky is covered by masses of gray cloud, from behind which the setting sun streams across the scene, throwing long shadows athwart the road and illumining the dusty haze which envelops the whole scene.

*Signed at the lower right, B. C. KOEKKOEK, 1852.*

*Height, 29 inches; length, 37 inches.*







No. 63

*AN OLD CHURCH IN SPAIN*

BY

R. MADRAZO

No. 63

**DON RAIMUNDO MADRAZO**

SPANISH (1841- )

**AN OLD CHURCH IN SPAIN**

THE scene shows the corner of a broad-flagged courtyard in Spain in full sunshine from a cloudless sky. Deep in a dark recess of the wall is set a shrine, and an altar surmounted by a large cross. The walls are draped with heavy tapestry, and a pair of elaborate lanterns hang on either side of the opening. On the right a seller of rosaries is seated beside the table on which are spread her wares, and a man stands beside her idly strumming a guitar. On the left is a bench on which sit a number of beggars of both sexes, old crones, blind and bandaged, all with outstretched hands, soliciting charity from the merciful. Two ladies, one in black, with a lace mantilla over her head, the other in pink, walk slowly away, conversing as they go.

*Signed at the lower left, R. MADRAZO.*

*Height, 26 inches ; length, 39 inches.*







No. 64

*HALT AT A RUSSIAN INN—WINTER*

· BY

ADOLF SCHREYER

No. 64

**ADOLF SCHREYER**

GERMAN (1828-1899)

***HALT AT A RUSSIAN INN—WINTER***

THE picture shows us a typical Russian country road-house, standing bleak and solitary in the lee of a belt of slender trees. The land is in the grip of Winter, the ponds frozen over, the fields deep in snow, which has drifted and piled up against the walls of the stable. A heavily laden sled drawn by nine horses and guarded by a Cossack armed with a long spear has driven along the deep-rutted road and has drawn up in a flurry of snow before the stable-door, and the men are busy unharnessing the team. The inn is a rude enough affair, with a long, low-thatched roof, with heavy eaves, while the stable is of split logs, the interior showing dark through the doorway, which is the only opening through which light and air can enter. The gray sky gives promise of a heavy fall of snow.

*Signed at the lower left, AD. SCHREYER.*

*Height, 20 inches; length, 42 inches.*

*Purchased from M. KNOEDLER & Co., 1873.*







No. 65

*IN FEAR AND TREMBLING*

BY

PROFESSOR L. KNAUS

No. 65

**PROFESSOR LUDWIG KNAUS**

GERMAN (1829- )

***IN FEAR AND TREMBLING***

THE geese are streaming home across the village green, and the two leaders are stopping to hiss at a chubby little child in a red dress and clumsy shoes, whose fat legs have attracted their ire. With her face all awry with terror, the frightened one stops short and holds her supper of bread and butter out of reach of the threatening beaks. Behind her is the fence of a lowly cottage, with a woman's face appearing at the window. The scene extends over green grass, through trees of a small orchard, the sun glinting between the branches, to the white walls and red roof of a large house which stretches across the background of the picture.

*Signed at the lower left, L. KNAUS.*

*Height, 22 inches ; length, 31½ inches.*

*Purchased from M. KNOEDLER & Co., 1881.*







No. 66

*THE RECITATION*

BY

J. G. VIBERT

No. 66

**JEHAN GEORGES VIBERT**

FRENCH (1840-1902)

**THE RECITATION**

THE scene is laid in a corner of a fine room, whose walls are lined with lofty panelling, and the furniture rich and ornate, the whole aspect bespeaking that luxury which is the due of a high dignitary of the church. The scarlet-robed cardinal sits before a wide fireplace in a carved oak chair with lofty back. His gloved hands are clasped across his stomach, and his feet are slipped into a fur-lined muff. Convenient to his right hand on an inlaid table stand his tea-things, and an illuminated manuscript leans against a rack behind. In front of him stands a monk in a posture of declamation, mouth open and hands gesticulating to match the fervor of his delivery. The walls of the room are hung with tapestry, and over the lofty stone mantel hangs a large triptych. A brass vessel is heating before the fire, whose direct heat is kept from the cardinal by a silk screen.

*Signed at the lower left, J. G. VIBERT.*

*Height, 21 inches ; length, 28½ inches.*





J. J. Vincent.



No. 67

*THE RACE-HORSE GLADIATEUR*

BY

J. B. E. DETAILLE

No. 67

JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH (1848- )

*THE RACE-HORSE GLADIATEUR*

A VERY unusual picture to come from the brush of the great painter of battle-scenes. The famous race-horse stands on the level sward in the middle of a race-track, the midday sun casting dark shadows on the grass. His satin flanks shine sleek and glossy, the rippling muscles of his shoulders and hind quarters making a fine play of light and shade, and his nostrils actually seem to quiver before the spectator's gaze. He is ridden by an elderly jockey with the whiskers of a bygone day fringing his face, and before him stands a man in a light suit, evidently his owner.

*Signed at the lower left, ÉDOUARD DETAILLE, 1869.*

*Height, 21 inches; length, 25½ inches.*

*Purchased from M. KNOEDLER & Co., 1880.*







No. 68

*THE NEW CLERK*

BY

J. G. VIBERT

No. 68

**JEHAN GEORGES VIBERT**

FRENCH (1840-1902)

**THE NEW CLERK**

BESIDE a table spread with the remnants of the midday meal sit the apothecary and his wife. The former, a portly, middle-aged man, is scanning a letter of recommendation brought to him by a young applicant for a position, the while he regards the newcomer with a somewhat doubtful eye. The latter, a pert young lad in a gray suit with wide revers, gazes modestly upon the floor, while the young wife looks upon him with an expression of approval. The room is an airy apartment, flagged with red sandstone. An enormous fireplace lined with blue tile occupies the rear wall, while various retorts and other apparatus are set on a small stove or on the shelves which line the wall. Curious birds and a stuffed alligator occupy various positions, and on the floor a magpie screams defiance at the intruder.

*Signed at the lower left, J. G. VIBERT.*

*Height, 21 inches ; length, 28 inches.*







No. 69

*HIGHLAND LANDSCAPE AND SHEEP*

BY

MLLE. ROSA BONHEUR

No. 69

MLLE. MARIE ROSA BONHEUR

FRENCH (1822-1899)

*HIGHLAND LANDSCAPE, AND SHEEP*

THIS picture shows to great advantage the wonderful ability of the artist, not only in her intimate knowledge and consummate rendering of animal life but also her powers as a landscape painter, especially in the wilder and more remote aspects of nature. She shows us the dark, still waters of a mountain loch in Scotland, surrounded by craggy hills, and steep moorland descending sheer to the water's edge. In the foreground the shore of the lake is rocky and covered with purple heather, on which rest a few of the active, long-haired sheep of the country. Peacefully they lie, the ewes and their lambs, guarded by one of their number, who watches from a low, flat-topped rock. The sky is misty and heavy with vapor, which drifts down the mountainside, concealing the farther peaks from view, giving promise of heavy rain to come.

*Signed at the lower left, ROSA BONHEUR, 1821.*

*Height, 18 inches ; length 28¾ inches.*



Ran. Bonheur  
1881





No. 70

*RIBERA SKETCHING IN ROME*

BY

LÉON J. F. BONNAT

No. 70

LÉON JOSEPH FLORENTIN BONNAT

FRENCH (1833- )

*RIBERA SKETCHING IN ROME*

THE picture shows a scene upon the steps of a church in Rome, redolent of the happy, lazy life which passes under the Southern skies, the counterpart of which may be seen to-day in any Italian village. The broad steps stretch across the picture, a narrow portal in the wall behind showing dark against the sunlight which blazes upon the white wall, illumining a faded fresco painted on the plaster and protected from harm by an iron railing. From out the doorway come the monks, hooded and cowled; on the right, a peasant woman sits, her hands clasped across her knee, beside an old man of poverty-stricken appearance. On the left, a man is stretched at full length, sound asleep, and in the centre a little girl stands, her back against the plaster wall, her eyes closed as though in slumber, evidently the model for the artist who sits in the corner sketching the scene before him, a small boy looking over his shoulder to follow the lines of his busy pencil.

*Signed at the lower right, LN. BONNAT, 1867.*

*Height, 23 inches ; length, 40¾ inches.*

*Purchased from M. KNOEDLER & Co., 1880.*







No. 71

**EUGÈNE JOSEPH VERBOECKHOVEN**

BELGIAN (1799-1881)

***SHEEP, SHETLAND PONY AND COAST***

ON a small promontory jutting out into a well-travelled sea, sown with rocks and covered with coarse grass and heather, half a dozen horned sheep are lying or browsing. Beside a flat-topped rock, on which rest the shepherd's crook, plaid and bonnet, stands a Shetland pony of sturdy build, hardly bigger than the sheep beside him. The artist has shown to perfection the soft, woolly texture of the fleece, the long, hairy coat of the pony and the cruel points of the jagged rocks which form so prominent a feature of the landscape.

*Signed at the lower right, EUGÈNE VERBOECKHOVEN*

*Height, 29 inches ; length, 43 inches.*

*Purchased from M. KNOEDLER & Co., 1871.*

*\$ 725*  
*In L. Mayall*



No. 72

FELIX ZIEM

FRENCH (1824- )

VENICE

A BRILLIANT view of the Grand Canal in Venice—the Venice that Ziem loved so well—the waters dancing in the sunshine beneath a glorious sky, shrouded here and there behind a veil of filmy cloud. In the foreground a crowded gondola glides under the vigorous strokes of the oarsmen, across the bows of a large boat advancing before the wind, its two sails, adorned with gay pictures, outspread to catch the failing breeze. In the distance are more boats, and behind them the Gindecca debouches into the canal, while to the right is the long, scimiter-like sweep of the river, fringed with buildings, the wondrous Campanile towering into the sky above the Piazza, the Doge's palace and the domes of San Marco. On the left the red tower of San Giorgio balances the composition, its rich tones reflected in the depths of the water, which gives back also the shimmering pictures of the boats and the masses of the buildings in the distance.

*Signed at the lower left, ZIEM.*

*Height, 32 inches ; length, 53 inches.*

*Purchased from M. KNOEDLER & Co., 1877.*





No. 73

*ITALIAN GIRL*

BY

LÉON J. F. BONNAT

No. 73

LÉON JOSEPH FLORENTIN BONNAT

FRENCH (1833- )

*ITALIAN GIRL*

THE full-length, life-size portrait of a dark-eyed little daughter of Italy. She stands in the open air, the full glare of a Southern sun illumining the gay colors of her costume and making brilliant her white linen by contrast with the depth of the shadows in the background. She wears a dress and apron of green, with a crimson bodice over a white linen chemise; her feet are shod in shoes cut from a single piece of leather and tied around the ankles. On her head she wears a cap of white linen, enhancing by its spotless purity the dark color of her hair, the olive hue of her complexion and the liquid depth of her large eyes. She stands half turned to the right, one hand dependant at the side, the other raised as if expectant of charity.

*Signed at the lower left, LN. BONNAT.*

*Height, 57 inches ; width, 36 inches.*







No. 74

## FIRMAN GIRARD

FRENCH (1838- )

### FLOWER MARKET

*(Extracts from a letter of the artist dated 1876.)*

“On the left of the second plane is the side of the Tribunal of Commerce, which looks upon the Seine, and is a type of the modern and very elegant style of building; the Boulevard of the Court of Justice separates it from the clock-tower, one of the beautiful remains of the architecture of the Middle Ages. It is said of this clock that it sounded the signal of the St. Bartholomew Massacre under Charles the Ninth. The turrets which are back of it, in actual repair, are named the towers of the State-prison and have been used as a prison heretofore—in the time of the Revolution, 1792, Marie Antoinette was there imprisoned.

“At the right of the picture by the frame a part of the Chatelet Theatre; on the same line the wharf of the Megisseni, a modern construction reaching to the new bridge; further along and at the left the Colonnade of the Louvre; the galleries of the Museum on the edge of the water, and at the extreme centre of the picture the pavilion of Flora, of the Tuilleries.

“This is the panorama that I have chosen to represent on the first plane, one of the sides of Parisian life in open air, which by parenthesis has a decided taste for flowers, and it can be truthfully said that at all seasons they can be procured in Paris, so largely is this trade developed. It was then a very interesting subject for an artist to treat from all points of view, offering to the spectator a variety of types, forming the whole of the Parisian population; the design of the picture itself explains each character. It will be unnecessary, I believe, to indicate more to you than the professions which I state. Group of citizens, children and nurses, group of Parisian workmen, porters pulling a hand-cart containing a variety of flowers, flower-merchants,

assistant gardeners, a seller of coca-nut carrying a monumental fountain, persons walking, sergeants of the city, guards of Paris on horse-back, hackney-coach, far away on the bridge in motion carriages, omnibus, etc.; the white steam at the right of the picture is from a boat which takes the place of an omnibus on the Seine. To tell you the time which I have spent upon this painting would surprise you, and the difficulties I have had to overcome in order to write each varied element would take too long—each character or accessory would have a small history of its own. I dare to hope that this painting will have in America the same success that it has had at the Paris Exposition, for you have without doubt followed in the papers the accounts given of paintings in the Salon this year. No paper has forgotten to speak of it, and to mention the crowd which was stationed continually before my picture and that it was not always easy to get near it. Besides the administration, which had taken the interest that the public conveyed to it, had it magnificently placed on the ogee in the Grand Salon facing the entrance of the large stairway.”

*Signed at the left* FIRMAN GIRARD, Paris, 1875.

*Exposition Universelle, Paris, 1876.*

*Purchased from* M. KNOEDLER & Co., 1876.

*Height, 39½ inches ; length 57½ inches.*









No. 75

**JOHANN PETER HASENCLEVER**

GERMAN (1810-1853)

***PORTRAIT OF J. W. PREYER THE ARTIST***

THE artist stands in a corner of his studio beside an unfinished picture. On a shelf behind him is a collection of old glass goblets and vases, and a bunch of roses stands on the table beside him. The artist himself is clad in a loose coat and trousers of brown velvet, with a soft shirt and collar. Beneath a flat cap his long hair descends to his shoulders, and his drooping mustache hides the corners of his mouth.

*Signed at the lower right, J. P. HASENCLEVER.*

*Height, 61 inches ; width, 31 inches.*

*5 100*  
*From*



## STATUARY AND BRONZES





## STATUARY AND BRONZES

76—PAIR BRONZE FIGURES

Neapolitan Boys, by E. Blavier, 1851. On green marble bases.

*Height, 18 inches.*

77—BRONZE EQUESTRIAN FIGURE

The Warrior, by Eugène Frémiet.

*Height, 18 inches.*

78—BRONZE GROUP

Cleopatra, by Léon Pilét. On black marble base.

*Height, 23 inches; length, 25 inches.*

79—MANTEL SET

Clock and side pieces in bronze and black marble.

80—PAIR TERRA-COTTA BUSTS

Neapolitan Boy and Girl, by Carpeau.

*Height, 20 inches.*

81—MARBLE STATUE

"Franklin and His Whistle," by P. Romanelli, 1868. Mounted on a carved and gilt green marble pedestal.

*Height of statue, 42 inches.*

*Height of pedestal, 40 inches.*

AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.



**LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS**



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ANTIGNA, JEAN PIERRE ALEXANDRE	
Industry and Reverie	38
BAUGNIET, CHARLES	
The Dead Canary Bird	27
A Difficult Answer	50
BONHEUR, M <sup>LLE</sup> . MARIE ROSA	
Shepherd, Sheep and Goat	35
The Mother	46
Highland Landscape and Sheep	69
BONNAT, LÉON JOSEPH FLORENTIN	
Ribera Sketching in Rome	70
Italian Girl	73
BOUGUEREAU, WILLIAM ADOLPHE	
Maternal Affection	58
BOUTIBONNE, CHARLES ÉDOUARD	
The Inquisitive Maid	36
BRETON, JULES ADOLPHE	
A Brittany Shepherdess	37
COL, DAVID	
Teaching the Dog	1
The Wine Taster	9
COROT, JEAN BAPTISTE CAMILLE	
Un Torrent dans les Romagnes	55
DESGOFFE, BLAISE ALEXANDRE	
Peaches and Cherries	6
Objects of Art and Flowers	57
DETAILLE, JEAN BAPTISTE ÉDOUARD	
The Race-Horse Gladiateur	67
DIAZ DE LA PEÑA, NARCISSE VIRGILE	
Hunting Dogs	29
Young Woman and Pet Dog	30
The Pet Kid	42
Landscape—Near Fontainebleau	54



	CATALOGUE NUMBER
DUPRÉ, JULES	
Landscape and Pool	33
GÉRÔME, JEAN LÉON	
Garde Louis XIV. Palais Royal	8
Master of the Hounds	44
The Bull-Fighter	49
GIRARD, FIRMAN	
Flower Market	74
HAMMAN, EDOUARD JEAN CONRAD	
Courtship	17
HASENCLEVER, JOHANN PETER	
Portrait of J. W. Preyer the Artist	75
HICKS, N.A., THOMAS	
Edwin Booth as Iago	10
JOHNSON, N.A., EASTMAN	
Chimney-Sweep	59
KAEMMERER, FREDERIK HENDRIK	
The Rendezvous	41
KOEKKOEK, BAREND CORNELIS	
Landscape in Holland	19
German Landscape	62
KNAUS, PROFESSOR LUDWIG	
A Young German Girl	3
Fräulein	5
A Student	7
The Bouquet	15
Huntsman Sharing His Meal	28
Priest and Poacher	61
In Fear and Trembling	65
MADRAZO, DON RAIMUNDO	
An Old Church in Spain	63
MEISSONIER, JEAN LOUIS ERNEST	
Innocents et Malins	14
The Vidette	16

	CATALOGUE NUMBER
MEYER VON BREMEN, JOHANN GEORG	
Leaving Home	22
Prayer	26
MILLET, JEAN FRANÇOIS	
Laborer Resting	31
A Shepherdess	32
NICOL, R.S.A., ERSKINE	
Collecting His Thoughts	39
Yours to Command	40
PALMAROLI, DON VINCENTE	
The Connoisseur	2
The Listener	45
PLASSAN, ANTOINE ÉMILE	
Table Supplies	23
PREYER, JOHANN WILHELM	
Fruit and Wine	25
RICO, MARTIN	
Grand Canal, Venice	47
ROBIE, JEAN BAPTISTE	
Flowers	11
Flowers and Objects of Art	60
ROUSSEAU, THÉODORE PIERRE ÉTIENNE	
Landscape and Cattle—Summer	51
Bosquet d'Arbres	52
ROYBET, FERDINAND VICTOR LÉON	
The Guardsman	18
SCHREYER, ADOLF	
Halt at a Russian Inn—Winter	64
TROYON, CONSTANT	
Bull, Dog and Landscape	53
Pasture Grounds in Normandy	56
VAN MARCKE, ÉMILE	
Cattle and Landscape	24
VERBOECKHOVEN, EUGÈNE	
A Belgian Horse	48
Sheep, Shetland Pony and Coast	71

	CATALOGUE NUMBER
<b>VIBERT, JEHAN GEORGES</b>	
A Spanish Water-Carrier	4
The Cardinal	21
The Recitation	66
The New Clerk	68
<b>WILLEMS, FLORENT</b>	
The First Lesson	13
<b>ZAMACOIS, EDUARDO</b>	
Court Jesters Playing Bowls	12
"Nothing in My Hands, Nothing in My Pockets"	20
A White Horse	34
Costumer's Shop	43
<b>ZIEM, FELIX</b>	
Venice	72











**LIBRARY**  
GETTY CENTER

1910 Jan.7 NeAmB DTL c.3  
American /Valuable art collection  
86-P8553



3 3125 01108 8983



